

UNITED STATES DEPARTMENT OF THE INTERIOR
 NATIONAL PARK SERVICE

FOR NPS USE ONLY

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DATE ENTERED

 NATIONAL REGISTER OF HISTORIC PLACES
 INVENTORY -- NOMINATION FORM

 SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
 TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS
1 NAME

HISTORIC

Schoenhofen Brewery Historic District

AND/OR COMMON

Peter Schoenhofen Brewery

2 LOCATION

STREET & NUMBER

approx. bounded by 16th & 18th, Canal & Clinton

NOT FOR PUBLICATION

CITY, TOWN

Chicago

CONGRESSIONAL DISTRICT

VICINITY OF

7

STATE

Illinois

CODE

12

COUNTY

Cook

CODE

031

3 CLASSIFICATION

CATEGORY

 DISTRICT BUILDING(S) STRUCTURE SITE OBJECT

OWNERSHIP

 PUBLIC PRIVATE BOTH PUBLIC ACQUISITION IN PROCESS BEING CONSIDERED

STATUS

 OCCUPIED UNOCCUPIED WORK IN PROGRESS ACCESSIBLE YES RESTRICTED UNRESTRICTED NO

PRESENT USE

 AGRICULTURE MUSEUM COMMERCIAL PARK EDUCATIONAL PRIVATE RESIDENCE ENTERTAINMENT RELIGIOUS GOVERNMENT SCIENTIFIC INDUSTRIAL TRANSPORTATION MILITARY OTHER**4** OWNER OF PROPERTY

NAME

Various

STREET & NUMBER

CITY, TOWN

VICINITY OF

STATE

5 LOCATION OF LEGAL DESCRIPTIONCOURTHOUSE,
REGISTRY OF DEEDS, ETC.

Cook County Recorder of Deeds, City of Chicago

STREET & NUMBER

118 N. Clark St.

121 N. LaSalle St.

Dept. of Bldgs.

CITY, TOWN

Chicago

STATE

Illinois

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Illinois Historic Structure Survey

DATE

1973

FEDERAL STATE COUNTY LOCALDEPOSITORY FOR
SURVEY RECORDS

Illinois Dept. of Conservation

CITY, TOWN

Springfield

STATE

Illinois

7. DESCRIPTION

CONITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input checked="" type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE**BUILDING #1**

"The Schoenhofen Brewery Powerhouse (building #1) is trapezoidal in plan to fit an irregularly shaped lot at South Canalport Avenue, west 18th Street, and South Normal Avenue. The main facade, five bays wide, faces south and fronts on South Canalport Avenue. Another major facade, five and one-half bays, faces west onto a private alley (South Normal Avenue if extended) and railroad spur track. These two facades form an acute angle which is clipped-off, creating a narrow-width wall plane on this five-sided building. The rear wall on the north faces a narrow private alley and a party wall is to the east. The building was divided by a masonry fire wall into a powerhouse section (northern half) and a warehouse area. A large freight elevator, a stairway, and a water tank share a square tower enclosure which is located near the center of the building and extends an additional fifty feet or so above it.

The building has four stories above a raised basement. The building's steel and concrete frame is enclosed by curtain walls of warm hued brick laid in a unique and intricate, crisp and clean pattern. The front facade has a grouping of windows and piers for the upper three stories into five rectangular elements.

On the upper three stories the windows and narrow piers are grouped in a manner that suggests the envelope character of the exterior walls. The grouping also subtly expresses the structural frame by acting as voids between the solid structural wall piers.

The first floor is essentially a flat wall plane with single windows incised in it; it is defined from the upper wall by brick bands. The inventive wall design works as a unified and harmonious composition resting lightly on the dressed white limestone base of the raised basement.

The base of limestone creates a strong horizontal line and ties the building to the ground. The basement window openings repeat the width of the voids of the rectangular elements above. A major feature on the front elevation is the continuation of the stone up and around the major entrance. The effect is that of a vertical stone slab superimposed over the center bay of the first floor. The stone is delineated with fine lines of the key stylized Sullivanesque arch cut into the center of the "slab". The large and visually powerful arch acts as the major entry. Although seemingly incorrect, when one considers the intended use of the building, it is appropriate. Appropriately, this entry arch is a truck entrance to an interior service stall; the pedestrian entrance is a small door, also framed by stone, located in the

continued

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NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

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RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER

7

PAGE

2

"clipped" wall at the street.

The building is flat-roofed, and the parapet cap of a nicely scaled, strong, heavy-ribbed terra-cotta coping terminates the entire composition beautifully.

Set back and rising from the building is the tower brick modeled in a manner similar to the upper story rectangular elements of windows and piers. Atop the tower was a tall flag pole, since removed, with only the tripod base remaining to show where it once had been.

Originally, the powerhouse had a tall, metal, heavily guyed smokestack of large diameter near the tower; it has since been removed, improving the appearance of the building.

Although the building has undergone alterations, the integrity of the original design is still intact. None of the changes seriously mars the original design. A steel fire escape was added on the front wall. A new freight elevator and brick shaft was added on the east, replacing an old building sharing the east wall party wall. The basement windows have been covered with and replaced with new steel industrial windows. The window head was dropped and new brickwork matching the existing installed. Fortunately, the new brick infill panels are recessed so the original window openings are retained.

A low wall of concrete, matching the color and height of the building base, was a handsome addition and serves as a protective barrier to direct persons exiting the pedestrian door away from the adjacent spur track.

The building still exhibits the fine qualities and inventiveness of brick and is visually still an exceptional and significant building design." -Carroll Wm. Westfall (1902 B.P.)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 3

BUILDING #3

Building number three makes up the southern end of three early, similarly Romanesque buildings lining Normal Street. Like its two northern neighbors, this three story brick structure makes varied use of arches and openings, separates its floors by limestone stringcourses, and completes its design with a decorative cornice. Three large round arches expand the first floor. Likewise, three half-round arches on the second floor and three large rectangular windows on the top floor spread the width of their respective floors. The arched openings on the first and second floors have been bricked in in whole or part and newer windows or doors substituted. One of the rectangular windows of the top floor has been enclosed by brick. (1887 approx.)

BUILDING #4

Building number four, which faces Normal Street, is one of the earliest buildings in the Schoenhofen Brewery Complex and was built sometime between 1873 and 1886. The three story Romanesque brick building makes intriguing use of its varied arches. Three great arches standing abreast stretch across the first floor of the narrow structure. Interestingly, the middle of these three arches, a pointed arch, is flanked on each side by rounded arches. The second floor boasts five long flat arches and the top floor repeats the five windows but in a smaller rectangular version. All of these openings, the arches and the rectangular windows, have been bricked-in and, in some cases, replaced in part by various smaller doors and windows. The roof top, a tent-type roof that looks as though its peak had been cut off, distinguishes this building from the other flat-roofed buildings in the brewery complex. Early drawings of this building show us that another story sat on top of this now-flattened roof and it was in turn topped with a tent roof.

BUILDING #5

Built in 1887, building number five appears almost as an addition to the north side of building number four. This tall

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 4

four story brick tower-like structure has a single large pointed arch similar to the central arch of building four which expands the total width of the Romanesque facade. The second story similarly has a single version of the tall flat arches seen in its neighboring building. The third floor has a large wide rectangular opening and the top floor has a large round arch. Again, all of these openings have been bricked in and various new windows and a door set in place. (dated 1887)

BUILDING #6

Buildings numbered six and eight were built as additions onto the backs of buildings three, four, five, and seven. Both are brick structures whose windows and doorways now altered in the usual manner (bricked-in with smaller doors and windows enclosed) are round-arched and flat-arched in the Romanesque style of the parent buildings. However, since built as additions to existing buildings they are free of ornamentation. (1890 approx.)

BUILDING #7

Here again we see, in building number seven, a Romanesque facade like its three southern neighbors, building three, four, and five. This 1887 three story brick structure, however, is simpler in its design and less pretentious in its use of arches. The long narrow windows and doorways all are half-arched and distantly spaced. Missing are the Romanesque cornice and stone stringcourse dividing the floors. Instead, the crowning cornice of this building is a horizontal band of long flat cement blocks forming a narrow border around the top of the facade. Interestingly, spaced between each window of the second and third floor is a circular brick relief resembling a "porthole". Except for the addition of a fire escape and a bricked-in third story window, the facade has remained essentially intact. (1887 8.P.)

BUILDING #8

(see BUILDING #6)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 5

BUILDING #9

Building number nine, built in 1909, on what is now Normal St., like later buildings comprising the Brewery Complex, was built in the new straightforward "Chicago Commercial Style". This three story brick structure with embossed masonry base is void of all embellishment. The vertical supports of the building proportion it into six even groupings within which the long rectangular windows are evenly spaced. Small square niches act as a dimensional stringcourse to divide the first and second floors. No doorways exist on the facade and a number of windows were replaced with concrete block. (1909, B.P.)

BUILDING #10

Built in 1891, building number ten starts at its facade on Canal St. as a two story brick structure that "steps" its way up to a four story structure at the back of the building. Here again on the facade, as in the early buildings on Normal St., we see a varied use of arches and the symmetry of three. The first floor of the facade has a central door set in a long narrow round arch and is flanked on each side by two similarly narrow and shorter round-arched windows. Intact is what appears to be the original glass and door. Beneath the windows on the first floor are two squeezed-in half-arched basement windows. Missing between them are the steps that led up to the front door. The top facade floor also has half-arched windows; three of them abreast. Of the half-arched windows only the central windows above the door remains, the others boarded or bricked in. (1891, B.P.)

BUILDING #11

Building number eleven, the long rectangular two story building on S. Canal St., follows its predecessor, the 1902 Schoenhofen Brewery powerhouse on Canalport, in its break with the Romanesque facades of the earlier Schoenhofen buildings. Similarly, it has straight lines and is discreet in decoration. The large wide rectangular windows, evenly spaced beams, and the plain yet visually strong stringcourse separating the stories creates a

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 6

building of solid geometric pattern. Reinforcing this geometry is the bold horizontal plane provided by the light-colored embossed masonry wall which makes up its base. Few modifications occur to this building and no alterations are noticeable on the facade. (1905, B.P.)

BUILDING #16

The stables for the Schoenhofen Brewing Company, designed in 1885 by the prominent Chicago architect Otto Matz, were housed in a large three story brick and terracotta structure. The facade is Romanesque with great round-arched doorways at its base, flat-arched windows lining the top two stories, and a Romanesque frieze with a now missing Roman gable capping it off. The base of the facade has seen the most alterations. The large wooden doors that once opened to usher in horses have been bricked in and replaced with garage doors. The windows likewise have been enclosed and changed to accommodate various new functions, and the carved horse's head that was once mounted over the central window is no longer there. Further modifications appear in the second story windows where seven of the ten arched windows have been partially bricked in and replaced by newer square windows. A double horizontal stone band separates the seemingly open yet weighty base from the top two stories. In a more subtle manner, a stone stringcourse distinguishes the top two floors. The building is further divided in a vertical fashion. The taller central third of the building is flanked on either side by equal mirrored parts.

BUILDING #15

Sitting next to the Schoenhofen stable on the south side is a tall six story structure, building number fifteen. The straight lines, minimal ornamentation, rectangular design of doors and windows, clue us who have no record of its building date that it probably is the youngest building in the line of buildings on the west side of Normal St. and could well have been built between 1890 and 1905. The facade is brick, the sides concrete block. Stone stringcourses separate the second and third floors from the floors above and below while a third stringcourse separates the

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 7

top floor from all below. The windows which all still remain are deeply recessed. The building has remained well intact.

BUILDING #12, #13, & #14 (contrary to Sanborn, these comprise only one building. Will be referred to as building #14)

Built in 1878 (B.P.), building number fourteen, like the other buildings in the complex built before the turn of the century, is Romanesque in its style. The building is very interesting in its decorative relief-like use of bricks. The flat-arched windows of the second and third floors and the round portholes above the third floor are each set centrally within a recessed rectangular plane making them appear framed. A variety of round and flat arches line the base floor. All the windows on the upper floors are now filled with brick or cement block. The many arches on the base floor have also seen change. They too have been enclosed either in part or in whole and new doors and windows installed. A Romanesque frieze lines the top of the building.

BUILDING #19

Building number nineteen, the Schoenhofen warehouse built in 1910 on South Clinton St., is a product of the new attitude toward design in commercial building generated with the growth of the skyscraper and the bold new spirit of the Chicago school. This seven story brick structure whose vertical lines follow its concealed skeletal structure reflects its function following form in a plain unpretentious manner, with this in mind, the appearance of windows almost exclusively on the front facade is understandable. Few alterations can be seen in the building except for several changes in the second story windows that have been modified from the original long rectangular windows to smaller ones. (1910, B.P.)

BUILDING #18

Built in 1908, (B.P.), building number eighteen is very similar to building eleven built in the previous year. However,

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 8

unlike eleven, eighteen has three stories. Yet the building appears horizontally divided. The stringcourse that separates the top floor from the bottom is almost identical. Like its 1905 counterpart, building eighteen is a long rectangular brick structure whose geometric, almost grid-like, design displays large wide windows, evenly spaced vertical beams, and embossed masonry base. In this base, however, unlike eleven, are squeezed-in windows that are now boarded up. Except for this change in these windows, no noticeable alterations appear on the facade.

BUILDING #17

Building seventeen, originally built in 1880, (B.P.), saw alterations and changes in 1887 and 1895. This long, brick, two story structure's design illustrates the architectural transition that took place at the turn of the century. The building is very functional in design, simple, and almost free of ornament, but the tall-tale flat-arched windows are signs of an earlier era. Many windows remain intact, but a number have also been changed or bricked-in. One of the newer additions is a skylight atop the northern end of the building.

BUILDING #2

On a lot formed by Eighteenth, Canalport, and Normal St. sits what was once a Jewish cultural center and later the administration building for the P. Schoenhofen Brewing Co. This three story terracotta and stone structure was built by Peter Schoenhofen as a memorial to one of his sons whose date of birth and death are carved into the building below the cornice. Similar to the powerhouse building which was built on a triangular lot across Normal St., this building's southeast corner is clipped off. On this flattened, ostentatious corner is the elaborate entrance to the building. This building is the most embellished in the complex and its attempts at ornamentation are an eclectic menagerie of styles. Long narrow round-arched windows with decorative carved keystones line the first floor. Flat arched windows cover the upper two floors. An elaborate carved Romanesque cornice tops the building. The building rests on an embossed masonry base which is broken up with flat-arched squeezed-in windows. The entrance on

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 9

the diagonal plane formed by Canalport is opened up only by the Renaissance round-arched doorway below a Romanesque gable supported on each side by truncated Baroque pilasters. Above the gable is a carved ornamental relief on top of which sits a portrait bust of Peter Schoenhofen. Alterations to the original structure include the addition of a fire escape and the boarding-up and bricking in of the arched windows of the basement and the first floors. Additionally, the entrance on Canalport was converted to a window which in turn was boarded up. Oral tradition has it that the first floor arched windows were originally niches which housed sculptures of brewery laborers. (1886, B.P.)

The buildings of the Peter Schoenhofen Brewing Company form an historical district. One is particularly struck by the cohesiveness of the buildings in their design and function when one steps back and views this entity from a distance such as the Eighteenth St. bridge, a view that allows the eye to see all of the buildings as they stand together. They appear as a monument to the early brewing industry, an empire formed by a single man's energies and visions, and a symbol of the rewards of the American belief in hard work. Not only are these buildings bound by their shared purpose, but also visually in their common scale, location, and use of materials. Although on closer examination we can see in the buildings the changes in architectural style and ideology that came with the turn of the century, these changes in style reflect the growth of an industry, a single industry with a singular function, and binds the complex together all the more.

SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW					
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION			
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE			
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE			
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<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input checked="" type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)			
		<input type="checkbox"/> INVENTION					

SPECIFIC DATES 1878, 86, 87, 91, 1902, 05, 06, 09, 10 BUILDER/ARCHITECT

STATEMENT OF SIGNIFICANCE

As early as 1867 there were 22 breweries in operation in Chicago. By the turn of the century, the city numbered 50 major breweries, and the brewing industry represented a large percentage of Chicago's industrial interests. During prohibition, most of these breweries were converted to other uses. Of the great Chicago brewery complexes from the turn of the century, only the Schoenhofen Brewery remains. It stands now nearly unaltered from its condition in 1903, its homogeneous industrial character legible within the urban fabric surrounding it, and its basic integrity intact.

"The primary significance of the Schoenhofen Brewery powerhouse (building #1) is in its architectural merit and as an excellent example of the work of some of the second generation of "Chicago School" architects. Richard E. Schmidt was the architect and Hugh Garden was the designer for the building built in 1902. The building is a fine example of the 'new' design approach combining technology and rational design as formulated by the "Chicago School". Eclectic forms and styles were rejected and a fresh approach to architectural design was begun. The Schoenhofen Brewery powerhouse is a good example of "Chicago School" principles which accepted the utilitarian building, solved the functional problems and created an appropriate aesthetic style of social significance and timeless beauty. The building's exterior has a fine appreciation of the qualities of brick and considerable inventiveness in attaining accents or emphases by the way it was laid.

"In 1905, Russell Sturgis, a well known architectural historian and critic, wrote a special article on the Schoenhofen Brewery in Architectural Record. He said: '...if architecture means making a building interesting and worthy of study in its exterior, then...such a building as the powerhouse of the Schoenhofen Brewery...(is) architectural enough. No school of architecture can teach a man how to design such a building. At least if there be any school of that stamp, it should really proclaim itself--- its power of inspiring liberal and practical ideas in the youth mind should be widely advertised.' - Carroll Wm. Westfall

cont.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 2

Buildings #9, #11, #18, and #19 may be of less architectural significance than building #1, but must be noted for their uncompromising adherence to the tenets of the Chicago School of Architecture. The other twelve buildings making up the brewery complex were built previous to 1900 and stand as fine examples of late 19th Century industrial architecture ranging from Gothic to Classical in their sources. Most notable of these are the Schoenhofen office building (#2) and the Schoenhofen stables (#16). The office building was built in 1886(B.P.) by Peter Schoenhofen as a memorial to his son who died that year, and used as a Jewish Cultural Center until 1915 when it became the office building for the P. Schoenhofen Brewing Company. The stable was designed in 1885 by architect Otto Matz and has much of the original details of its design intact (eg. original wooden hay loft doors.)

From Chicago 1900 - A History of the City of Chicago:

"The Peter Schoenhofen Brewing Company was established by the late Peter Schoenhofen in 1859, on Canalport Avenue, between Seward (now Normal) and Eighteenth Streets, the site of its present location.

"There are few perfect breweries in the world, but the Peter Schoenhofen Brewing Company prides itself on having one of them. It not only prides itself on its immensity, but on the perfection of its equipments, and if there is a piece of mechanism which overshadows all others for ingenuity, it is here that it is to be found."

Around the Schoenhofen brewery, a community of German immigrant laborers began to develop. By the 1870's and 1880's, the German community was joined by a significant number of Czech and Lithuanian immigrants. Soon a congested colony called Pilsen sprang up between the brewery and Ashland Ave., providing the necessary labor for the burgeoning brewing industry. To this day, the Pilsen area is a major port-of-entry into American Culture for countless immigrants, now primarily of Mexican and Latin American origin, some of whom still depend for their livelihood on the various light industries which presently occupy those buildings in the brewery complex that are still in use.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

FOR NPS USE ONLY

RECEIVED

DATE ENTERED

CONTINUATION SHEET

ITEM NUMBER 9 PAGE 2

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Canal Trustee's Subdivision, Cook County Recorder of Deeds, 118
North Clark, Room 120, Chicago, IL

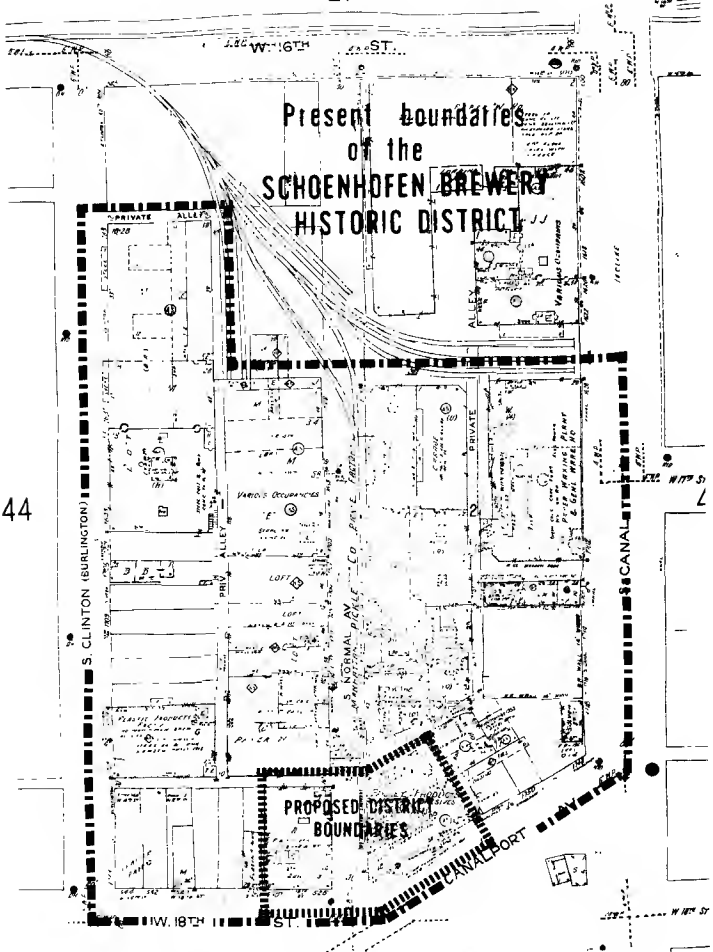
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Brooks, H. Allen, "The Prairie School", The American Spirit in
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Condit, Carl W., The Chicago School of Architecture. The
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Present boundaries
of the
SCHOENHOFEN BREWERY
HISTORIC DISTRICT

PROPOSED DISTRICT
BOUNDARIES

S. CLINTON (BURLINGTON)

S. CANAL

CANAL PORT

W 16TH ST

W 18TH ST

W 17th St

W 18th St

PRIVATE ALLEYS

ALLEY

PRIVATE ALLEY

PRIVATE

Various Occupancies

LOFT

LOFT

Private Properties

Courtyard

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

PRIVATE

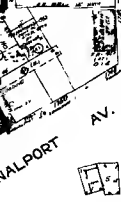
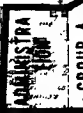
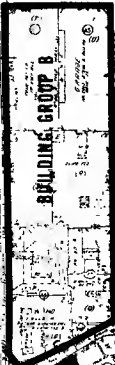
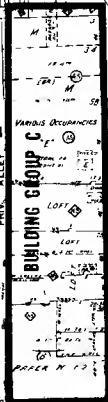
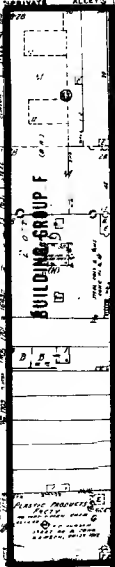
PRIVATE

PRIVATE

SCHOENHOFEN BREWERY HISTORIC DISTRICT

44

S. CLINTON (BURLINGTON)



PRIVATE ALLEY

S. NORMAL AVENUE - CO. - EX-L. SECTION

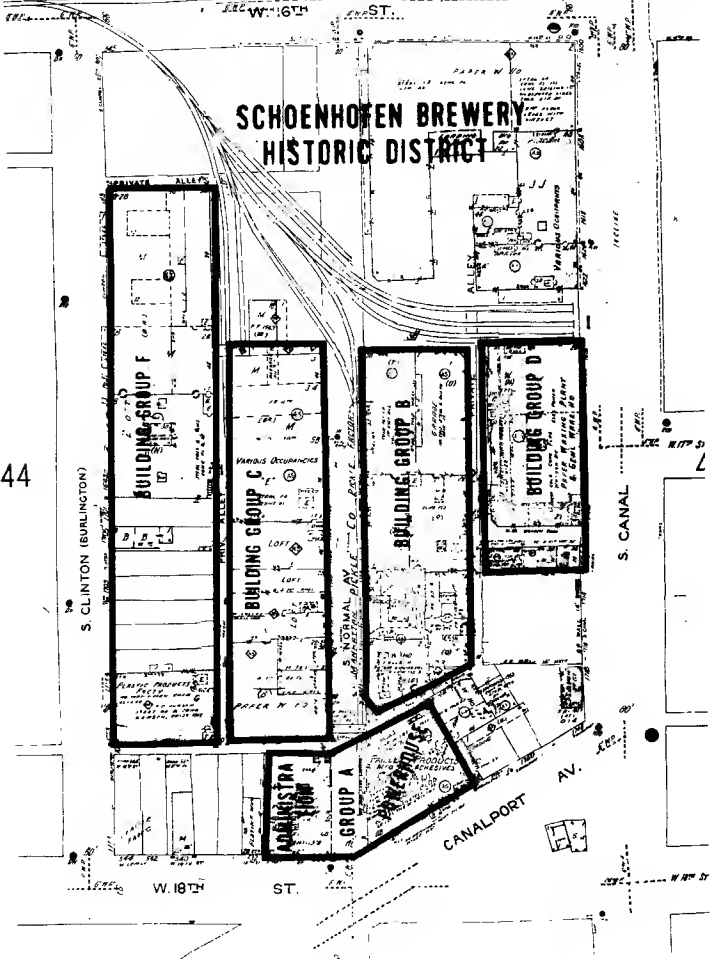
S. CANAL

W. 18TH ST.

ST.

CANALPORT AV.

W 17TH ST



ENTRIES IN THE NATIONAL REGISTER

STATE ILLINOIS

Date Entered DEC 27 1978

<u>Name</u>	<u>Location</u>
Schoenhofen Brewery Historic District	Chicago Cook County

Also Notified

Honorable Charles H. Percy
Honorable Adlai E. Stevenson
Honorable Cardiss Collins

COPY OF CONGRESSIONAL NOTIFICATION